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MVA FINAL VISUAL PRESENTATION

by

MARK FITZGERALD BOVEY

A THESIS


SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF VISUAL ARTS

IN

PRINTMAKING
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

SPRING 1992



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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend
to the Faculty of Graduate Studies and Research, for acceptance, a
thesis entitled:

FRAGMENT AND MEANING

submitted by MARK FITZGERALD BOVEY
in partial fulfillment of the requirements for the degree of Master of
Visual Arts.

The University of Alberta

RELEASE FORM

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DEGREE FOR WHICH THESIS WAS GRANTED MASTER OF VISUAL ARTS

YEAR THIS DEGREE WAS GRANTED 1992

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DEPARIMENT OF ART AND DESIGN

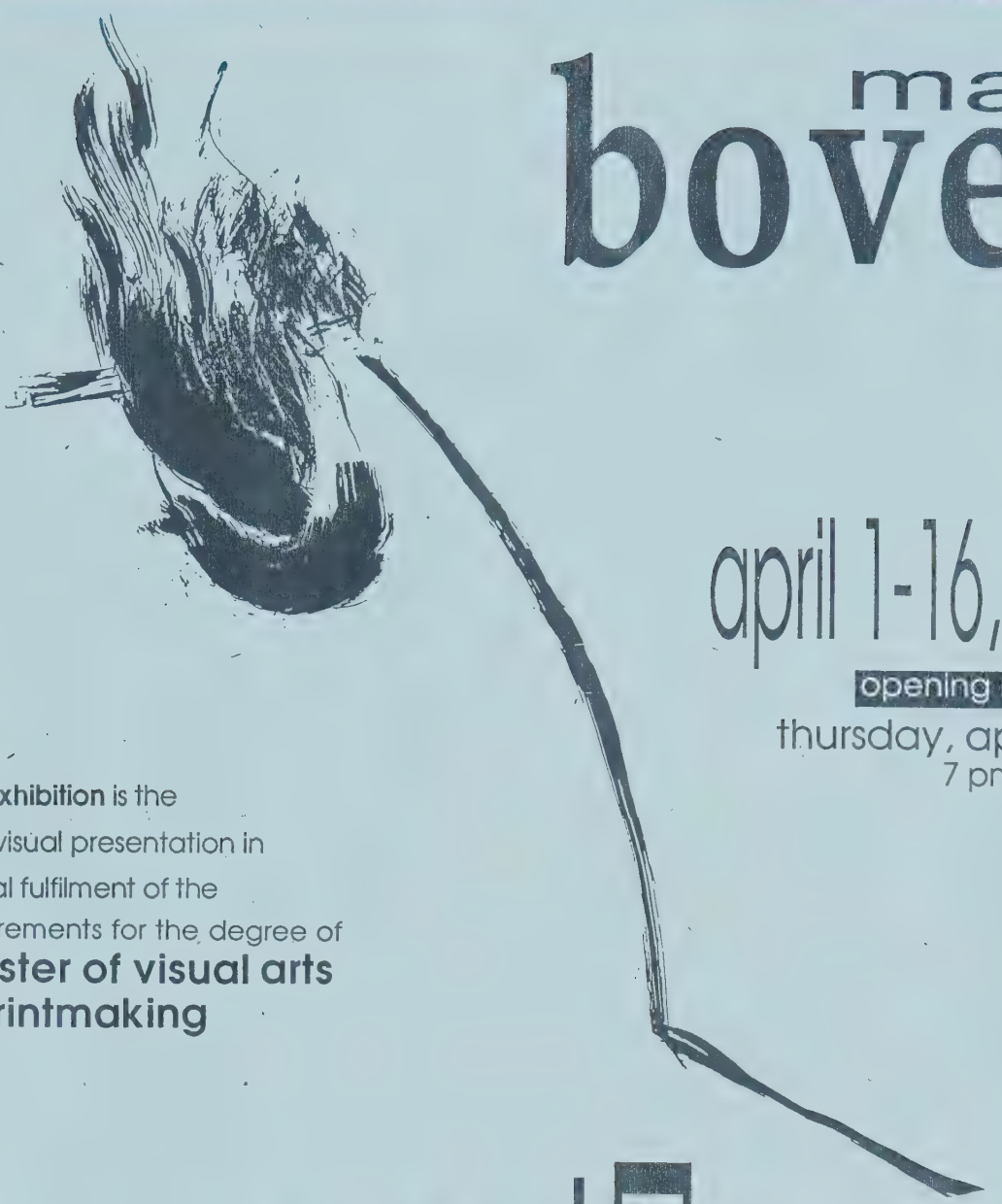
GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Visual Arts Thesis Collection:

<u>TITLE</u>	<u>DATE</u>	<u>MEDIUM</u>	<u>SIZE</u>
Home for Spirit	1992	Etching	75 x 60 cm
Lyrical Primal	1991	Lithography & Relief	100 x 75 cm

designed by: Carol McKellar, BFA, Vis Comm. Des.



mark
bovey

april 1-16, 1992

opening reception

thursday, april 2, 1992
7 pm to 10 pm

this exhibition is the
final visual presentation in
partial fulfilment of the
requirements for the degree of
master of visual arts
in **printmaking**

fragment and meaning

GALLERY HOURS

tuesday to friday 10 am - 5 pm

sunday 2 pm - 5 pm

closed saturday, monday

and statutory holidays

1-1 fine arts building
university of alberta
112 street and 89 avenue
edmonton, canada T6G 2C9
(403) 492-2081

f a b
Fine Arts Building
gallery

Department of Art and Design

University of Alberta

printed on recycled paper

TITLE	MEDIA	SIZE (cm)	DATE
1 <i>Skins of Other</i>	litho, relief	103 x 206	1991
2 <i>Desire and Desired</i>	litho, dry point	103 x 206	1991
3 <i>Ghosts: Seven and Seven</i>	litho, collagraph, etching	100 x 176	1991
4 <i>Lyrical Primal</i>	litho, relief	75 x 100	1991
5 <i>Animals Shaped its Mouth</i>	intaglio, relief	95 x 160	1991
6 <i>Willer's Nemesis</i>	litho, silkscreen	37 x 50	1991
7 <i>Comfort Shadow</i>	intaglio, relief	94 x 110	1991
8 <i>Thorns Downcast</i>	woodcut, silkscreen	100 x 150	1991
9 <i>Home for Spirit</i>	etching	60 x 75	1992
10 <i>Hope for Light</i>	etching	75 x 100	1992
11 <i>Great Wild Cow, Dressed</i>	silkscreen on wood, glass & linen	176 x 258	1992
12 <i>White, Fate, Vessels</i>	litho & silkscreen on butcher paper & mylar with wood & hair	244 x 244	1992
13 <i>Altar to Cedar Mountain</i>	silkscreen on wood & silk with lights	105 x 258	1992
14 <i>Garment of Wings</i>	silkscreen on paper & aluminum	176 x 244	1992
15 <i>House of Ashes</i>	etching, silkscreen on paper & linen	100 x 147	1992

Artist Statement

During five years as a printmaking student I spent much of my time engaged in learning the various print media. Concentrating on the grammar of the visual language has been important for the development of my ideas. Personal experience has directed me to investigate the possible ties between the act of creating the art object and being human.

The fragmented nature of my prints invite the interested viewer to ask questions. For me the work is most successful when the questions asked explore associations across both formal and conceptual grounds.

The initial large scale sketches are rough and automatic. By combining the best fragments of drawing, from these sketches, collage pieces are constructed. Unlikely combinations of image, scale and space often occur. Lithography, silkscreen, intaglio or relief are employed depending on my understanding of the particular need of the collage fragment. Through colour and material the graphic black and white collage may find deeper meaning.

The type of space across the prints vary significantly from flat graphic silkscreen to the depth of black in etching. In recent works of 1992 the introduction of layered and juxtaposed physical material space further conveys the polar nature of the collage. Physical materials combined with narrative fragments seem to suggest varying temporal states within the image. The fragments seem to mirror the nature of perception.

Maybe there is only possible truth, or fragments of truth? I am inspired to search for these fragments because I sense their relationship to life.

Mark Bovey
1992

Fragments of Thought ---

"His opinion who does not see spiritual agency is not worth any mans reading. He who rejects a facet because it is improbable must reject all history and retain doubts only."

William Blake

"There are no greater plunders than yin-yang; there is no place in all nature to flee from them. But yin-yang, do not do the stealing; our minds cause them to act."

Keng-Sang Chu's

"Beauty cannot justify art because those who live art for its beauty make the mistake of placing beauty above the demands of morality thereby illigitimatly releasing themselves of morality."

Leo N. Tolstoy

"... the paradoxical passion of the Reason,... affects man and his self knowledge so that he who thought to know himself is no longer certain whether he is a more stronger composite animal than typhon or if perchance his nature contains a gentler diviner part."

S. KierKegaard

"A part dislikes being thought complete and it is disliked by completeness because it has the potential to become complete."

Keng-Sang Chu's

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